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"a high artistic quality by bringing out to the full . . . the nature of bronze"; though this same artist has committed a typical "artistic mistake" in his "La vieille Heaulmière," where, by an *Anderstreben*, by which one art appropriates effects proper to another, M. Rodin has done violence to his material, endeavoring to express through it the fluidity, the scope, the movement of a poetic form.

As "the limit to naturalism in technique is to be sought for in the nature of the material itself," so naturalism of conception should temper the specific by the general. For we are reminded that as nature produces the individual, so she also produces the type; and similarly, that if the artist aims at reproducing what he sees, it is equally important that he should represent what he feels.

This advanced interpretation of naturalism is nothing else than that fusion of naturalism and idealism which was the dominant note of Greek taste and which, together with the Hellenic account of physical facts, and of beauty, explains the permanent influence of Greek art.

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Introduction à l'étude comparative des langues indo-européennes.

By A. MEILLET. 4to. Paris: Hachette et Cie., 1915. Pp. xxvi+502. Fr. 10.

The third edition of this important manual was noticed in *Classical Philology*, VIII, 130. The present edition, which was in press before the outbreak of the war, is a reimpression, with a few minor changes and connections.

C. D. B.

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Ovid: Heroides and Amores. With an English Translation by GRANT SHOWERMAN. (Loeb Classical Library.) Pp. viii+524. New York: Macmillan, 1914.

Not every contributor to the Loeb series gives his reader the benefit of a preliminary definition of his views as to methods and aims in such translation. Mr. Showerman, in a review of several of the earlier volumes (*Classical Philology*, IX [1914], 107 ff.), has set forth justly and appreciatively—*πάθει μάθος*, one divines!—the difficulties of the undertaking: it is a pleasure to note that the *Heroides* and *Amores*, while not beyond the need of some such preface, still measure well up to the rather exacting standard there put before the translator.

Together with his primary requirement of idiomatic English, Mr. Showerman would lay stress on rendering which shall be faithful as regards